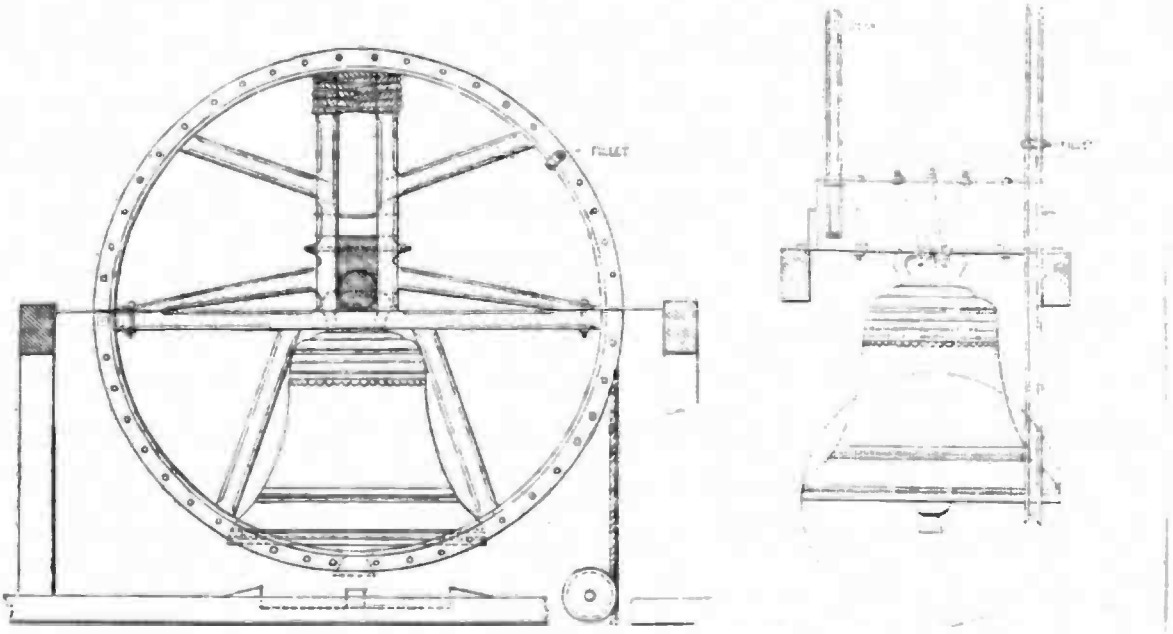
HANGING OF CHURCH BELLS.



HANGING OF CHURCH BELLS.

We this week give engravings of the sketches of bell-wheels sent us by the Rev. H. T. Ellacombe, as referred to in his notes on this subject on p. 251, *ante*. One of these, besides the stock, the shrouding or ring of the apparatus, and the spokes, &c. shows the fillet more particularly alluded to by H. T. E. The other shows the stay as well as the fillet. The stay, however, as he remarks, is not a necessary part of the apparatus. In "stingy parishes" the stay and slide are often wanting.

In the construction of the cage it is of the greatest consequence that the timbers should take their bearing independently of the masonry, that is, not be fixed in it. If, in the course of years, as will be the case, the frame should vibrate or get ricketty, it should not be made steady by putting wedges between the beam ends and the walls, as is commonly done by inexperienced workmen, but it may be easily stiffened by driving hard oak or iron wedges in at the backs of the tenons of the *braces*, in the mortices in the cill pieces. On this subject, Mr. Ellacombe says:—

"The construction of the timbers or cage of St. Paul's, London, may be taken as a good example of hanging heavy bells in a belfry. The timbers should always be laid on wooden plates, the whole resting either on stone corbels, or on a set-off formed in the wall. It is not the downward pressure from the weight of metal, but the lateral pressure or vibration caused by the motion of the bells which does the mischief, especially if any of the timbers are let into the walls to touch them laterally. To avoid this a well-constructed cage is trussed and braced diagonally with most substantial timbers; the weight of the whole, if properly rested on corbels or set-offs, keeps it steady. The higher the bells are placed in the tower, the more does the vibration caused by ringing them affect the masonry."

BATHS AND WASHHOUSES.—From accounts of the model establishment in Goulston-square, Whitechapel, recently printed, it appears that for 1851 there is a surplus of 281*l.* 14*s.* 4*d.* besides 80*l.* odd expended in reducing the annual assessment of Whitechapel parish from 500*l.* to 200*l.* The number of bathers was 156,311, of whom 14,397 were women, and 286 children. In 1849, the number of female bathers was only 4,695. The committee are now issuing, to subscribers and the public, tickets for gratuitous distribution to poor families.

ARCHITECTURAL PUBLICATION SOCIETY.

THE annual meeting of this society was held on the 10th inst. Mr. Mocatta was called to the chair, and after the preliminary business had been gone through, the report of the committee was read. We would direct the attention of the profession at large to the matter of this report, which will very shortly be in the hands of all the members. It contains a subject of interest to all connected with the art. It is referred to in the following passages:—

"Impressed with a deep sense of the value and great importance of a Cyclopædia following closely the path indicated by the List of Terms, not only to the members of the Profession, but to all who are interested in the art, the committee, after several consultations, when the subject was fully discussed in all its bearings, decided to lay before this annual meeting, a scheme by which such a work might be commenced and efficiently carried out within determinate limits. Fully alive to the impolicy of issuing a publication in a series of parts extending over a long number of years, creating the apprehensions and exhausting the patience of subscribers, it is hereby recommended, as a systematic and practical effort, that in consideration of the difficulty of working out the scheme of the Cyclopædia as hitherto contemplated, the project be carried into execution as a *Dictionary of Explanation and Reference*, with incidental wood-cut illustrations, and occasional lithographic plates, so arranged as to be completed in about three years, at the present amount of subscription."

An increase of members would enable them to complete it in two years.

The list of terms for the Cyclopædia already issued consists of the large number of 11,000 articles: this gives an idea of the comprehensiveness of its application, and if the Society should be enabled to carry out this dictionary, carefully got up by able writers, it will be a boon to all lovers of architecture.

The audited balance-sheet for the year ending 30th April, 1851, was presented, showing a total income of 504*l.*, with a balance in hand for the year 1851-2 (ending 30th April last) of 44*l.* 4*s.* 7*d.*

A NOVEL LOCK.—During an investigation at the police court this week, one of the witnesses, an Italian, exhibited a curious lock to the magistrate, which had been wrenched off a chest. The lock contained a small bell, and the key had to turn in the lock and strike the bell a certain number of times before the bolt could be shot back.

Notices of Books.

Lectures on the Results of the Great Exhibition. London: Bogue, 1852.

THE series of lectures upon the Exhibition of the works of Industry of all Nations, delivered before the Society of Arts, at the suggestion of H.R.H. the Prince Albert, has been published by Mr. D. Bogue, and forms a very valuable book. Some of the matters might, we think, have received more attention, and we are ourselves somewhat jealous at the cursory manner in which two such subjects as civil engineering and architecture have been treated; all that could be said about them being reducible to about two pages of letterpress, and those at the termination of a lengthened lecture on machinery generally, in an octavo volume of some 600 folios. With this exception, the several discourses are excellent, as the names of the authors would testify—Whewell, De la Beche, Owen, Bell, Playfair, Lindley, Willis, Solly, Glaisher, Hensman, Royle, Washington,—and in the whole they furnish a history of industrial Art, which, as Whewell says,—"has, in general, preceded science. For men have executed great, and curious, and beautiful works, before they had a scientific insight into the principles on which the success of their labour was founded. There were good artificers in brass and iron before the principles of the chemistry of metals were known; there was wine among men before there was a philosophy of vinous fermentation; there were mighty masses raised into the air, cyclopean walls and cromlechs, obelisks and pyramids,—probably gigantic Doric pillars and entablatures,—before there was a theory of the mechanical powers. The earlier generations did; the later explained that it had been possible to do. Art was thus the mother of science,—the vigorous and comely mother of a daughter of far loftier and serener beauty. Tubal-Cain in the first ages of the world was 'the instructor of every artificer in brass and iron;' but it was very long before there came an instructor to teach what was the philosophical import of the artificer's practices. As I have said, art preceded science: if even now science has overtaken art,—if even now science can tell us why the Swedish steel is still unmatched, or to what peculiar composition the Toledo blade owes its fine temper, which allows it to coil itself up in its sheath when its rigid thrust is not needed,—art has preceded science, and